DOCUMENT RESUME

ED 147 889 CS 501 912

AUTHOR Surlin, Stuart H.; Maloof, Mary C.
TITLE "Mary Hartman, Mary Hartman"; A New Genre of Prosocial Programming, or Just Another Soap Opera?
PUB DATE Dec 77
NOTE 23p.; Paper presented at the Annual Meeting of the Speech Communication Association (63rd, Washington, D.C., December 1-4, 1977)

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS *Audiences; *Characterization; *Content Analysis; Interpersonal Relationship; Observational Learning; Problem Solving; Prosocial Behavior; *Role Models; Television; Television Research; *Television Viewing
IDENTIFIERS *Mary Hartman Mary Hartman; *Soap Operas

ABSTRACT

This paper discusses the wide appeal, and the effect on the viewing audience, of traditional television soap operas. It reports on a comparison of role interactions, topics discussed by the characters, and types of topics and problems presented on the television program "Mary Hartman, Mary Hartman" with those presented on two traditional soap operas. Twenty episodes of "Mary Hartman, Mary Hartman" were analyzed for content, along with ten episodes from each of two popular soap operas oriented toward family problems. Analysis of the results indicated that "Mary Hartman, Mary Hartman" differs significantly, from the traditional soap operas, in that different topics are discussed to a greater degree, married couples discuss their mutual problems instead of discussing other people, and females are not stereotyped as "gossips" talking about other people's problems. It is concluded that "Mary Hartman, Mary Hartman" is decidedly more prosocial than the other soap operas in developing role models and role-interaction models that, if emulated, would lead a viewer to greater coping and less alienated behavior. (GW)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED147889

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"MARY HARTMAN, MARY HARTMAN"

A NEW GENRE OF PROSOCIAL PROGRAMMING,

OR JUST ANOTHER SOAP OPERA?

by

Stuart H. Surlin
Associate Professor
Department of Communication Studies
University of Windsor
Windsor, Ontario (Canada) N9B 3P4

and

Mary C. Maloof
Graduate Research Assistant
School of Journalism
University of Georgia

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Stuart H. Surlin
Mary C. Maloof

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

Presented to Women's Caucus
Speech Communication Association
Washington, D.C.
December 1977

CS501912

Television entertainment programming has made us a vicarious, and often misinformed, nation. Gerbner and Gross assert that television, as a medium, socializes most viewers into standard expectations and behaviors. They see the influence of television as being more profound upon assumptions about life than upon specific opinions and attitudes. Perhaps most important, their research points up the socializing force of television programming as a whole, rather than separate forces in terms of "information and entertainment." (9) Following along with this theory, "information" and "entertainment" programming react synergistically to result in a total socialization or enculturation effect more powerful than the sum of the parts.

The "reality" which television viewers perceive is conventionalized and often very different from reality as it exists. Regardless of our educational level, television entertainment programming has provided us, as a people, with a constant stream of information about the "real world," which we assimilate into our body of knowledge and use to formulate assumptions about reality. But the information with which we are presented is somewhere between truth and falsehood - not the proper basis for formulating any assumptions. (9)

It is almost as if television entertainment programming has replaced folklore stories and myths. However, these exaggerations of reality, necessary for man's fantasy and release from daily pressure, interposed with "information" programming of actual events which are remote from most viewers' frame of

reference, results in a distorted image of the world. Exposure to this type of stimuli on a constant basis only serves to reinforce the feelings of alienation felt so commonly in our society.

Entertainment programming, therefore, has been shown to have certain effects on our assumptions about life and our perception of reality. (9) However, there is a certain genre of entertainment programming with an impact upon its viewers that is generally underestimated. This is the type of programming classified as continuing dramas, serials, or (coloquially) "soap operas." The emotional aspects and continuing events which comprise soap operas are not new. Many credit Daniel Defoe as being the first to present stories with a soap opera flavor, beginning in the 18th century, with his classic work, Moll Flanders. An interesting and significant fact is that the typical readers of his work were women, characterized as "...living passive lives..." (2)

The body of literature concerning women's roles and status is an overwhelming one indeed. In the mass media, women are shown to be less competent than men in performing tasks. They are also presented less in occupational roles than men. (3) Given this information, and the evidence presented by Gerbner and Gross that television is an enculturating force, the authors surmise that television entertainment programming socializes the public toward sex-stereotyped roles for women, while subtly perpetuating the existence of such role models. This provides the potential for a vicious circle: inability to cope with reality, escape into TV programs, presentation of distorted role-models, further inability to cope, further escape, and so on.

This discussion of women's roles and their presentation becomes even more significant to this study after examining the demographic data concerning soap opera viewers. The audience of soap operas, according to a October 1971 survey,

is comprised of 71% women, 33% southerners, more viewers with an education of first through eighth grades, an income level of less than $5,000, and households of greater than five. More soap opera viewers live in counties with populations of less than 120,000. (11) The typical viewer is, therefore, a woman living in a small town, in a lower social class, with a poor education.

It has been stated that viewers watch soap operas as a means of escape from the problems of daily life. Soap viewers can observe plights much more difficult than the viewers' own, or develop a strange identification with the characters. (15) Likewise, the unsophisticated viewer who feels that the problems presented on these programs are convincing and true, must have a distorted, almost paranoid perception of the world. (5)

This information depicts a viewer who, by all evidence, is an alienated person. However, in the soap opera world, the characters are more alienated and more immersed in personal problems, to the exclusion of concern about the state of the world, than almost every soap viewer. Perhaps this is the overriding reason that alienated persons can identify with soap opera characters and plots.

Soap operas reinforce viewers' with feelings of uncertainty and hopelessness. The action on soaps is everchanging, albeit at a slow pace. The lives of the characters are extremely unstable. Regardless of the happy turn of events which may take place, soap opera viewers can count on their favorite characters to meet with personal disaster before too many episodes have elapsed.

Soap viewers can relate to the unhappiness and uncertainty which their characters experience. With each adult watching soap operas for an average of two hours a week, (11) the efforts of the emotional climate of soaps upon viewers should not be underestimated. Adler gives insightful commentary on the appeal of the soaps to their audience. She states, "...they are truer in pace, in content, and in subjects of concern than any kind of television is." (1)

It is not that she sees incest and amnesia as overriding problems in most of our lives. Instead, it is the more subtle, imperceptible factors with which the audience can relate - "despair, treachery...being trapped in a community with people whom one hates...the secrets one cannot expose." (1)

These very factors form the core of soap opera addiction. They also serve as a bridge between the traditional soaps and "Mary Hartman, Mary Hartman" (MH^2). On the one hand, "Mary Hartman, Mary Hartman" (MH^2) can be characterized as a soap opera. It is a continuing serial with the same characters. On the other hand, "MH^2" is a genre by itself. Emerson senses that the true rebellion exemplified by "MH^2" is not in terms of sex taboos, but in the show's very defiance of strict adherence to a particular genre. (6) The show's very unpredictability is the source of its appeal. And its examination of reality is a twofold one. Norman Lear, creator of the show, does not perceive it as being a soap satire. He sees it as a way "to show humanity and comedy true to life in society - but perceived through a bent glass." (13)

Another parallel which can be found between "MH^2" and traditional soaps is the slow and continuous manner in which issues are treated. (4) Compared with the fast pace and quick, definitive resolution of most television programming, soap operas and "MH^2" treat life more as it happens. It is interesting to consider that the ratings of "MH^2" have drawn larger audiences than newscasts, one of the largest sources of fast-paced, rapidly changing, and quickly resolved programming, in cities such as Minneapolis, Los Angeles, Chicago, and New York. (7)

All levels of experience are equal on "MH^2". The actual juxtaposition of trivial concerns with more serious ones exposes an area of existential philosophy. Maybe to Mary Hartman, and to the viewers of "MH^2", trivialities, such as yellowed floors, are a little more real than mass murder. The same type of existentialism is found in newscasts, where scenes of battles juxtaposed with happy talk and sports reporting result in a schizophrenic-type of stimulation

in which nothing holds any real continuity.

It is believed that "...if 'Mary Hartman' is about anything, it is about reactions." (10) However, the reactions are honest and unedited. "MH^2" dares to take our innermost thoughts, and those which we reveal only to our closest family or friends.

The complex nature of the show fits perfectly with the equal levels of experience. There is constant oscillation between comedy and drama, with the uncertainty felt in real life. (14) Mary Hartman is so totally honest, and in the words of Louise Lasser, the actress who portrays her," an antiwoman, trapped by an environment in which she cannot act." (10) She sees Mary as being full of meaninglessness and "not aware of herself in space or time." (10)

However, Joan M. Gaulard views the character of Mary Hartman as being a "...survivor; an indicator of the need for change." (8) Many women's groups do not perceive the show as being insulting to women; rather, the manipulations of advertisers, without deriding the target market of women homemakers, is emphasized. (8)

The purpose of the study reported here is to compare the role interactions, the topics of discussion, and the focus of the topics/problems as presented on "MH^2" with their presentation on "traditional" soap operas. These data will begin to answer the questions relating to program genre and potential effect. Is "MH^2" unique in the manner which the program's characters relate to each other? Or, are different types of topics/problems dealt with? Likewise, do the interacting characters discuss personal cooriented topics/problems or do they talk about other people? These findings may produce cues to the content of "MH^2" which indicate that this program is enhancing the viewer's ability to cope with one's environment as opposed to the "traditional" soap operas role of escape, increased alienation, and non-coping behavior.

The NOW task force found that over 75% of the male conversations in traditional soaps dealt with business and professional affairs, while female conversations were all related to marriage and family. (15) The first hypothesis is based upon the open nature of "MH^2", and the verbalization of thoughts often suppressed on soap operas. Thus, it is hypothesized that:

H_1: "Mary Hartman, Mary Hartman" will present more diversified and more controversial topics than "traditional" soap operas.

Likewise, it is believed that thought processes are more finely depicted on "MH^2". The process of problem solving between husbands and wives is seemingly more extensive on "MH^2". This leads to the second hypothesis:

H_2: There is greater interaction between married couples on "Mary Hartman, Mary Hartman" than on "traditional" soap operas.

Finally, in line with the prior hypotheses which suggest that married couples are discussing a greater variety of topics/problems on "MH^2", it is hypothesized that:

H_3: Characters on "Mary Hartman, Mary Hartman" discuss "personal" and "joint" problems to a greater degree, and discuss "other people" and "events" to a lesser degree than characters on "traditional" soap operas.

Methodology

This study consists of a comparison between "Mary Hartman, Mary Hartman" and soap operas through content analysis. Programs were content analyzed for two consecutive weeks during the month of April, 1976. Two different episodes of "MH^2" were broadcast daily in the Athens area, one at 12:30 p.m.

and one at 11:30 p.m. One time slot was always two weeks ahead of the other. Thus, 20 separate episodes of "MH^2" were content analyzed.

The soap operas selected were "The Young and Restless" and "Search for Tomorrow." They were selected because of their popularity and their general family-problem-oriented soap opera format. They seemed to be similar to "MH^2" in their content and characterizations. They were aired in the Athens area at 12:30 p.m. and 1:00 p.m., respectively. Overall, 10 episodes of each program were content analyzed or 20 episodes in total.

Role interactions, the focus of the topics/problems, and the topics of disucssion were all measured by time, in minutes and seconds. The authors and four other content analyzers, trained by the major author, used stop-watches in timing the occurence of each critical variable within each scene.

During the training period two episodes of each program under study was simultaneously timed by two researchers. The overall reliability coefficient for all measures on the "MH^2" programs was .80, while .78 for the soap operas. This indicated a statistically reliable relation between the researchers' perception of the content categories and their timing ability.

Each content category was delineated and defined in the following manner:

Role Interactions

married - husband-wife interaction

group - three or more persons interacting

intrapersonal - one person alone, talking with himself, or thinking alone

male/male - two males interacting

female/female - two females interacting

male/female - male and female (other than married couple) interacting

Focus of topics/problems (Orientation)

event - persons discussing an event to come or that has already happened

other people - persons discussing others not present

joint problem - problem between the persons present

personal problem - problem concerning one of the persons present

Topics/Problems Discussed

career - subject matter concerning jobs or occupation

social/cultural - subject matter dealing with social events, problems, and cultural activities, such as parties, concerts, etc.

violence - subject matter dealing with violent actions or conversations concerning these actions

sex - any area of sex including the physical aspects of affairs, exhibitionism, and propositions

drugs/liquor - use or abuse of drugs and/or alcohol

personal/emotional - mental or spiritual aspects of one's desires, needs, fears, and feelings; especially relating to marriage and family

societal/legal - subject matter dealing with social and civic affairs or legal issues

medical - subject matter dealing with illness, surgery as discussed by laymen and medical personnel

financial - subject matter dealing with monetary concerns

small talk - insignificant conversation fragments

other - any topic not categorized above

Findings

Table #1 depicts the percentage of time devoted to each topic/problem for each of the soap operas individually and collapsed together. The "MH^2" program percentages are collapsed and compared to the combined soap opera percentages. Clearly, the "Personal-Emotional" topic is most discussed in

--- Table #1 about here ---

both type of programs. "MH^2" seems to be more diversified in the sense that a greater percentage of time is given to the discussion of: "Career," "Sex," "Social-Cultural," and "Small Talk." The soap operas are clearly higher in the percentage of time related to the "Personal-Emotional" topic. Thus, the first hypothesis is supported.

When all eleven topics/problems are rank ordered for each program type and compared through the use of a Spearman Rank Order Correlation Coefficient,

--- Table #2 about here ---

a moderately high but non-significant relationship is uncovered. Thus, one can say that the relative discussion of topics/ problems on the two types of programs is different. However, the finding is close to being significant so one should not jump to any definite conclusions concerning the relative amount of time given to the topics/problems in each program type.

The findings relating to role interactions (reported as they relate to topics discussed) are very revealing. Married couples in "MH^2" are more apt

--- Tables #3, 4, and 5 about here ---

to communicate with each other than are married couples in soap operas. 18% of the role interaction time is between married couples in "MH^2" while for

soap operas only 7% of role interaction time is given to married couples, (x^2=17.17, df=1, p<.001). Thus, the second hypothesis is supported.

Likewise, married couples in "MH^2" engage in a wide-ranging discussion of topics/problems while a great deal of soap opera married couples' time is given to discussion of "Personal-Emotional" problems. The discussion of career is prevalent between "MH^2" married couples. Not only is "career" more often discussed on "MH^2" than on soap operas (x^2=24.11, df=1, p<.001), but it is more often discussed by married couples on "MH^2."

The findings reported by NOW were not supported in this study. Whereas female-female conversations in the soap operas related to "Personal-Emotional" problems (supporting the NOW findings), the male-male conversations were likewise in this topic/problem category. Males did not predominantly discuss business and professional affairs, or "careers," as suggested by the NOW findings.

Findings are highly supportive of the third hypothesis. "MH^2" characters

--- Table #6 about here ---

are more apt to discuss "personal" and "joint" problems while soap opera characters are more apt to discuss "events" and "other people." Further analysis reveals a role interaction by topic orientation relationship.

Clearly, the married couples in "MH^2" are more apt to discuss a joint problem (33% of all married couples' topic orientation) while only 9% of the married couples' interaction on soap operas is oriented toward joint problems.

--- Table # 7 about here ---

Likewise, female-female conversations on soap operas are oriented toward talking about "other people" (63%) while only 25% of the female-female conversations on "MH^2" are oriented toward "other people." Male-male conversations reflect the same relationship within the program types.

Conclusions

"MH^2" is decidedly different in many respects from soap opera content. Husbands and wives are more apt to discuss their problems in "MH^2." Many times these problems relate to the spouses career, however, a wide-range of topics were discussed relative to the topics discussed by spouses on soap operas.

In support of prior research, soap operas presented females in the role of discussing "other people's personal problems." Males were also involved in similar topic and topic orientation role behavior. This type of role interaction was a great deal less in "MH^2."

Thus, "MH^2" seems to break the "soap opera mold" in many respects. Different topics are discussed to a greater degree, married couples discuss their mutual problems instead of discussing other people, and females are not stereotyped as "gossipers" talking about other people's problems.

In total, "MH^2" could very well be used as a model for a new genre of programming that could lead the way to less stereotyped character roles relating to females and encouraging more coping communicative behavior (especially among married couples). It is concluded that "MH^2" is decidedly more prosocial in developing role and role interaction models which, if emulated, would lead a viewer to greater coping and less alienated behavior.

Of course the limited amount of program content which was content analyzed restricts the generalizability of the findings. Other soap operas could have been included in the study. Also, a greater sampling of "MH^2" programs could reveal differing results. Follow-up research needs to be done.

This study reveals that "MH^2" is not a typical soap opera; that it does lead to more expansive female roles, and topic orientation, husband-wife interaction relationships. The authors consider this to be the prosocial potential of "MH^2."

References

1. Adler, R., "Afternoon Television: Unhappiness Enough and Time." The New Yorker, Feb. 12, 1972.
2. Aldrich, P., "Daniel Defoe: The Father of Soap Opera," Journal of Popular Culture, Spring, 1975.
3. Busby, Linda J., "Sex-role Research on the Mass Media," Journal of Communication, 25:1, Autumn, 1975.
4. Diamond, E., "Tales of the TV Jungle." New York, March 1, 1976.
5. Downing, M., "Heroine of the Daytime Serial," Journal of Communication, 24:2, Spring, 1974.
6. Emerson, K., "Mary Hartman's Message." Boston Phoenix, Jan. 27, 1976.
7. Galloway, P., "Will A.C. Nielsen leave Floyd Kalber for Mary Hartman?" The Quill, March, 1976.
8. Gaulard, J., "'Mary Hartman, Mary Hartman': an Analysis of Satire as a Violation of Soap Opera Stereotypes." Paper presented to the Speech Communication Association Convention, December 27-31, 1976.
9. Gerbner, J., and Gross, L., "Living With Television: The Violence Profile." Journal of Communication, 26:2, Spring, 1976.
10. Harrington, S., "Mary Hartman - the Unedited All-American Unconscious." Ms., May, 1976.
11. Katzman, N., "Television Soap Operas: What's Been Going on Anyway?" Public Opinion Quarterly, Summer, 1972.
12. "Mary Hartman," Time, September 1, 1975.
13. "Mary, Mary, Quite Contrary." Time, February 23, 1976.
14. Nolan, Tom, "Mary Hartman, the 66 44/100% Pure Soap." New Times, March 5, 1976.
15. National Organization for Women and Canton, M., Women in the Wasteland Fight Back: A Report on the Image of Women Portrayed in Television Programming," (New York: National Organization for Women, 1972).
16. Stein, B., "Soap Operas." Saturday Evening Post, December, 1974.

TABLE #1

Percentage of total time spent on various topics in two soap operas and "Mary Hartman, Mary Hartman"

TOPIC	Search For Tomorrow	Young And Restless	MH^2	Soaps Combined
Career	-	4%	12%	2%
Social-Cultural	1%	5%	6%	3%
Violence	5%	-	1%	3%
Sex	-	3%	8%	1%
Drugs-Liquor	-	4%	-	2%
Personal-Emotional	55%	61%	44%	57%
Societal-Legal	11%	6%	2%	9%
Medical	15%	2%	8%	9%
Financial	-	-	1%	-
Small Talk	4%	4%	10%	4%
Other	10%	11%	8%	10%
Total	100%	100%	100%	100%

TABLE #2

Rank Order Comparisons for
Time Given to Various Topics
on Two Soaps and "Mary Hartman, Mary Hartman"

TOPICS	MH^2	SOAPS COMBINED
Personal/Emotional	1	1
Career	2	9
Small Talk	3	5
Other	4	2
Medical	5	3
Sex	6	10
Social/Cultural	7	6
Societal/Legal	8	4
Violence	9	7
Financial	10	11
Drugs/Liquor	11	8

$r_s = +.51$

$t = 1.78$, $df = 9$, $p > .05$

TABLE #3

Amount of Time (in minutes) Role Interaction Types Occur in Soap Operas and "Mary Hartman, Mary Hartman"

	Search for Tomorrow	Young and Restless	Soaps Combined	Mary Hartman
Married	11 (7%)	10 (7%)	21 (7%)	71 (18%)
Group	27 (17%)	22 (16%)	49 (16%)	74 (18%)
Intra-Communication	1 (1%)	4 (3%)	5 (2%)	18 (4%)
Male/Male	16 (10%)	7 (5%)	23 (8%)	32 (8%)
Female/Female	20 (12%)	33 (24%)	53 (17%)	75 (19%)
Male/Female	87 (52%)	63 (45%)	150 (50%)	131 (33%)
TOTAL	162 (100%) (54%)	139 (100%) (46%)	301 (100%)	401 (100%)

TABLE #4

Amount of Time (in minutes) Topics Are Discussed
By "Mary Hartman, Mary Hartman" Character Types

(Row Percentages in Table)

Interaction Type	Career	Social/ Cultural	Violence	Sex	Drugs/ Liquor	Personal/ Emotional	Societal /Legal	Medical	Financial	Small Talk	Other	Total Time
Married	16 23%	1 1%	2 3%	8 11%	-	36 51%	1 1%	-	-	5 7%	2 3%	71 (18%)
Group	11 15%	10 14%	1 1%	-	-	24 32%	3 4%	7 9%	3 4%	5 7%	10 14%	74 (18%)
Intra-Communication	1 5%	-	-	-	-	10 56%	-	-	-	-	7 39%	18 (4%)
Male/Male	7 22%	-	-	-	-	15 47%	3 9%	1 3%	-	2 6%	4 13%	32 (8%)
Female/Female	4 5%	10 13%	-	3 4%	-	22 30%	1 1%	9 12%	1 1%	20 27%	5 7%	75 (19%)
Male/Female	7 5%	4 3%	2 2%	20 15%	-	67 51%	2 2%	15 11%	-	9 7%	5 4%	131 (33%)
Total Time	46 12%	25 6%	5 1%	31 8%	0	174 44%	10 2%	32 8%	4 1%	41 10%	33 8%	401 (100%)

TABLE #5

Amount of Time (in minutes) Topics Are Discussed
by "Soap Opera"* Character Types

(Row Percentages in Table)

Interaction Type	Career	Social/ Cultural	Violence	Sex	Drugs/ Liquor	Personal/ Emotional	Societal /Legal	Medical	Financial	Small Talk	Other	Total Time
Married	2 10%	-	-	-	-	15 72%	1 4%	1 4%	-	-	2 10%	21 (7%)
Group	-	5 10%	-	-	-	18 38%	5 10%	10 20%	-	6 12%	5 10%	49 (16%)
Intra-Communication	-	-	-	-	-	5 100%	-	-	-	-	-	5 (2%)
Male/Male	-	1 4%	-	-	-	10 43%	8 35%	3 14%	-	1 4%	-	23 (8%)
Female/Female	-	-	-	1 2%	2 4%	40 75%	-	1 2%	-	2 4%	7 13%	53 (17%)
Male/Female	3 2%	2 1%	8 5%	3 2%	4 3%	88 59%	12 8%	11 7%	-	2 1%	17 12%	150 (50%)
Total Time	5 (2%)	8 (3%)	8 (3%)	4 (1%)	6 (2%)	176 (57%)	26 (9%)	26 (9%)	0	11 (4%)	31 (10%)	301 (100%)

*The data for both soap opera programs are collapsed together in this table.

TABLE #6

Amount of Time Given to Topic Orientation
by the Two Soap Operas and
"Mary Hartman, Mary Hartman"

	Soap Operas		Mary Hartman, Mary Hartman	
Topic Orientation	Minutes	%	Minutes	%
Event	111	37	184	46
Other People	127	42	84	21
Joint Problem	21	7	68	17
Personal Problem	42	14	65	16
TOTAL	301	100%	401	100%

$x^2=42.98$, df=3, $p<.001$

TABLE #7

Amount of Time (in minutes) Topics are Discussed by Interaction Types in the Two Soap Operas and "Mary Hartman, Mary Hartman"

	Married	Group	Intra-Communication	Male/Male	Female/Female	Male/Female
Event	39%/37%	46%/71%	-/33%	17%/39%	29%/50%	39%/37%
Other People	26/27	30/14	100%/22	48/29	63/25	41/18
Joint Problem	9/33	4/8	-/-	13/3	8/6	7/25
Personal Problem	26/3	20/7	-/45	22/29	-/19	13/20
TOTAL % Soaps/MH^2	100/100	100/100	100/100	100/100	100/100	100/100